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American Art News

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IMPORTANT TO SUBSCRIBERS.

The largely increased cost of production of this journal during the past six months, due to the great and unprecedented rise in the price of paper and metals, which has almost doubled our printing charges, and which does not seem likely to diminish, makes necessary an increase of the yearly subscription rate to \$3 (\$3.75 to foreign countries—\$3.35 to Canada).

WHEN IS A PICTURE ORIGINAL?

Can a painting be retouched without losing its identity as an "original work of art" within the meaning of the present tariff act?

The Board of U. S. General Appraisers have overruled a protest standing in the name of Louis Ralston, President of the Ralston Galleries, 567 Fifth Avenue. Mr. Ralston purchased from Arthur Tooth & Sons of London a painting known in England as a "Portrait of a Lady," by J. W. Chandler, who died in 1804, the subject being Mrs. Franklin, an XVIII century beauty.

Documents tending to prove the authenticity of the portrait were presented to Examiner John R. Hecht, the Government's art "expert" in the Appraiser's Stores, and he decided the painting was not 100 years old. Collector Malone, exacted 15 per cent. duty. The importer then appealed to the Board of General Appraisers for a review.

At the hearing last spring, Mr. John G. Duffy, Mr. Ralston's counsel, said the importer's contention was that, regardless of the fact that the portrait had been "retouched," it nevertheless was an original production, and as such was entitled to duty exemption under the law. He supported his claim by putting several "experts," notably Messrs. De Wildt, Rougeron and Pichetto, the restorers, James B. Townsend and others on the stand, nearly all of whom stated they were convinced the painting was produced by Chandler. Examiner Hecht, and others called by Robert Hardison of the Department of Justice, representing the Government, seemed equally positive that the work was not of sufficient age to have been painted by Chandler.

Judge Waite, in his decision written for the board, reached the conclusion that the retouching had been carried to such an extreme as to preclude the admittance into this country of the portrait as an "original" work of art. In discussing the construction to be given the provisions of the tariff applicable in a case of this kind, the General Appraiser said:

"We are satisfied that even if it be admitted that the ground work of the picture before us is an original painting by Chandler painted over 100 years ago it could not, in its present condition, be considered such, because it is so completely and entirely changed in the general lines going to make up the features and the whole surface of the picture which tend to give it character and distinguish it from pictures of similar design and size. We are therefore of the opinion that it cannot be said to be an original painting."

It was said yesterday that the issue would be taken to the U. S. Court of Customs Appeals for final settlement. The value of the portrait was not given in the decision.

BETTER LATE THAN NEVER.

There is an old saying that news is news until it is published, but a year seems a long time before it grows stale. The dailies with one accord, on the impetus furnished by a newly established art news agency, stated that Mr. Frick had purchased from Knoedler & Co., Rubens' "Portrait of the Marquis Ambrose de Spinola." The statement was made, in one case, that this was the collectors' latest purchase and in another that it had been "just acquired." The truth is that the picture which represents the hero of the Siege of Breda, in a warrior's costume, though not in armor, was sold by the firm to Mr. Frick a year ago.

The Academie Francaise and Academie des Beaux Arts of France recently wrote to the American Academy of Arts and Letters to congratulate it on the granting of its charter by Congress.

GREAT GIFT TO A MUSEUM.

The Minneapolis Society of Fine Arts has received, from an anonymous donor, a gift of the celebrated William M. Ladd of Portland, Oregon, a collection of etchings, engravings, lithographs and other prints, estimated to be worth \$225,000. The collection, which consists of some 5,000 examples, which Mr. Ladd spent 30 years in collecting, is already stored at the Minneapolis Museum and will be placed on view in Nov. Miss Marie C. Lehr of the Boston Museum has gone to Minneapolis on a year's leave to be acting curator of the museum's print department.

The sale of the great print collection was handled for Mr. Ladd by Mr. Frederick Torrey, of the well known San Francisco firm of Vickery, Atkins and Torrey. It was through Mr. Torrey, who during the past 26 years has travelled over the world seeking works Mr. Ladd desired that the collection was purchased.

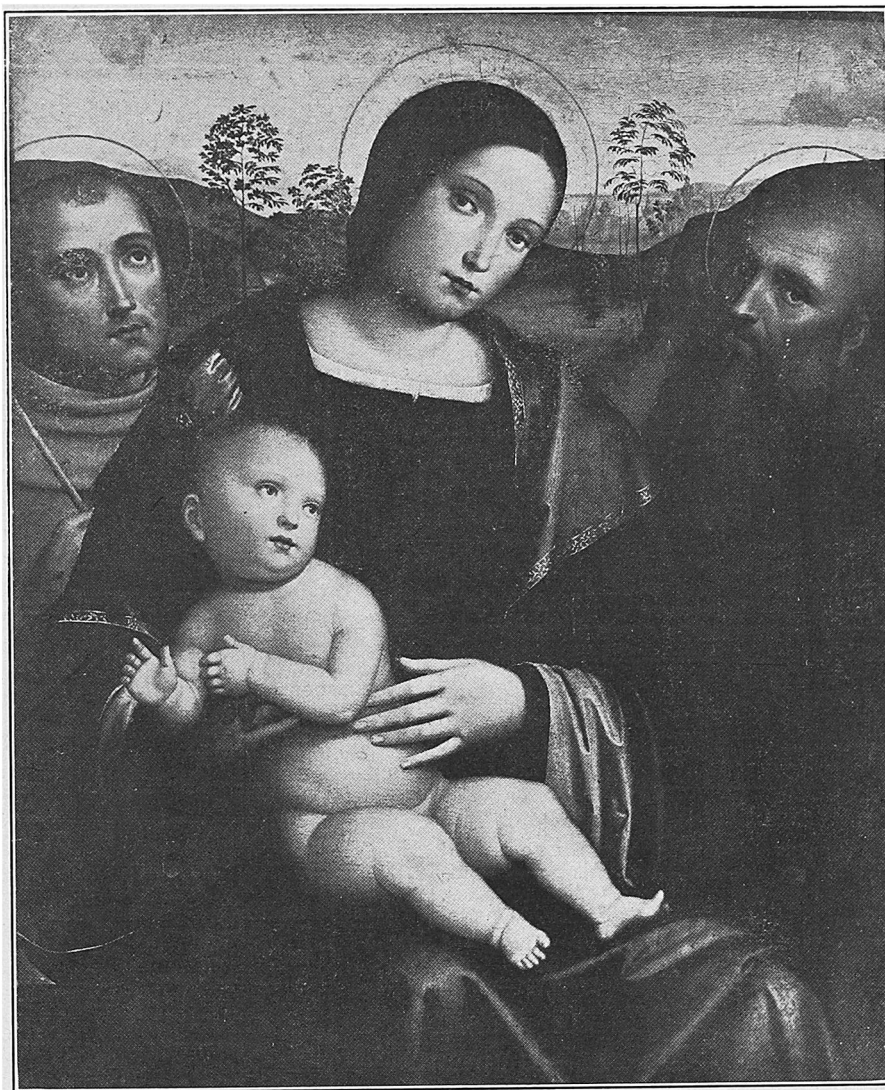
MUSEUM BUYS RETABLE.

The exceptionally important and beautiful Roman XII century stone Retable, from the church of San Leonardo at Zamora, imported by M. Emile Pares and which was illustrated in the AMERICAN ART NEWS of Oct. 14 has been purchased from M. Pares by the Metropolitan Museum for \$20,000.

The sale of this unusual piece is an important incident in the art world and the Museum is to be congratulated upon its acquisition.

PITTSBURGH FRIENDS OF ART.

An organization of "The One Hundred Friends of Pittsburgh Art" has been completed. It is planned to spend up to \$1,000 a year for five years at least in the purchase of paintings, from the annual exhibitions of the Pittsburgh Society of Artists, for presentation to the public schools.



MADONNA WITH CHILD AND SAINTS

Francesco Raibolini (Francia)

In the Coming Elia Volpi Sale, by the American Art Association, at the Plaza Hotel.

The gathering of Rembrandts, Durers, Meryons, Whistlers and Stadens is said to be probably only second to that of the Avery collection in this city. The collection is especially strong in work of the XIX century, and as a general working collection for study, illustrating the whole development of black and white art, it holds an unique place among public and private collections in this country. Mr. Torrey says that the three great graphic arts collections in this country are those of the Boston Museum, the Avery collection at the N. Y. Public Library and that of Mr. Ladd. The last covers from the XVI century up to 1916, while the Avery collection ends with the early 80's and that in Boston chiefly illustrates the art of former days. The collection prior to its sale was "expertized" by Mr. Fitzroy Carrington of the Boston Museum. The Ladd collection contains, on the modern side, besides work by Americans, examples of the French, English, German, Austrian and Italian schools. There are prints illustrating the masters of the Gothic and Italian Renaissance periods in Italy and Northern Europe, then the works of Rembrandt and his contemporaries; of Claude Lorraine, and of the great portrait engravers.

NEW VERSAILLES DINNER.

A dinner was given at the Fine Arts Society Building, 215 W. 57 St., on Oct. 20 to the artists and founders, who for a year have been preparing plans and arranging the financial means to erect a new Versailles on Manhasset Bay, L. I. Commodore J. Stuart Blackton presided and among the speakers were Paul Bartlett, Arthur Brisbane, A. A. Anderson and William Norman Guthrie.

BEAUX ARTS COURSES.

The Beaux Arts Institute of Design announces free courses of instruction in Mural Painting and the Painting of Ornament and in Sculpture (for men only), at the Institute—to be conducted respectively by a Joint Committee of the Society of Mural Painters, and the Institute at 126 East 75 St., and a Joint Committee of the Institute and the National Sculpture Society. Detailed information regarding these courses can be obtained at the Institute.

Ninety-seven old watches comprising the Wheeler collection have been loaned for exhibition to the Brooklyn Museum.

H. REISINGER ESTATE APPRAISAL.

The estate of Hugo Reisinger instead of amounting to a million, as he supposed, has been valued at only \$673,135. This was shown by the transfer tax appraisal filed Tuesday. It therefore lacked about 10 per cent. of paying the direct bequests and was insufficient to pay the residuary bequest for a children's hospital at Wiesbaden, his birth and death place. The legacy of \$105,000 to Columbia University, for the teaching of the history of art, is reduced to \$86,119. Bequests of \$50,000 each to the Metropolitan Museum, for the purchase of German art, the Royal Museum at Berlin, and the Neue Pinakothek at Munich, were reduced to \$41,296. The amount left to Wiesbaden, for a fountain is cut from \$25,000 to \$20,647. The good will of his business, whose capital was \$238,681, was destroyed by the war. His art objects, furniture and rugs were valued at \$21,575 and his paintings appraised at \$174,705. The last sold for \$217,925, or about \$44,000 more than the appraised value.

The counsel for the executors are not certain that the bequests to public institutions are valid in their entirety, as they comprise more than half the estate, and the law provides that not more than half can go to charitable institutions. They therefore advise that only 50 per cent. of the bequests be paid now, until the matter can be passed upon by the courts.

The following is a list of the appraised values estimated by the American Art Association and those, almost universally higher, brought at the sale held under its auspices:

	Appraised	Sale
	Values	Prices
Dewey "Lady in Black and Rose".....	\$2,750	\$3,400
Homer "Rocky Coast".....	1,280	1,600
Hassam "Leda and the Swan".....	1,600	2,000
Twachtman "Water Fall in Yellowstone".....	2,640	3,300
Hassam "Brooklyn Bridge in Winter".....	1,780	2,225
Weir "Midday".....	2,400	3,000
Murphy "Landscape".....	3,960	4,950
Twachtman "Wild Cherry Tree".....	3,480	4,350
Chase "English Cod".....	1,240	1,550
Cazin "The Harvesters".....	1,360	1,700
Diaz "L'Enfant au Chien".....	1,220	1,525
Renoir "Baigneuse".....	2,960	4,950
Corot "Environs de Beauvais".....	8,160	10,200
Pissarro "Place de la Republique".....	1,480	1,850
Degas "Danseuses".....	5,040	6,300
Sisley "Noyer a Veneux-Nadon".....	1,600	2,000
L'Hermite "Harvesting".....	1,520	1,900
Cazin "Octroi d' Issy".....	1,840	2,300
Dupre "The Storm".....	1,520	1,900
Zorn "Peasant Girl".....	4,880	6,100
Monet "Eretat, Sunset".....	5,920	7,400
Pissarro "Femme a la Chevre".....	4,080	5,100
Thaulow "Winter Scene, Norway".....	1,680	2,100
Raffaelli "Cathedral in Northern France".....	1,000	1,250
Monet "Waterloo Bridge".....	7,440	9,300
Zorn "The Bather".....	5,600	7,000
Boudin "Beach at Eretat".....	3,280	4,100
Mauve "Bleaching".....	1,360	1,700
Maris "The Young Artist".....	2,000	2,500
Sauter "Frost and Fog".....	1,600	200
Brangwyn "Venice".....	1,720	2,150
Sorolla "Water Joy".....	2,640	3,300
Lieberman "Polospiel".....	1,000	1,250
Leibl "The Actor".....	3,280	4,100
Uhde "Girl Reading".....	1,400	1,750
Böcklin "At the Spring".....	6,560	8,200
Schuch "Fruit".....	2,480	3,100
Lenbach "In Ecstasy".....	2,100	2,700
Zugel "Sheep Homeward Bound".....	1,160	1,450
Zugel "Sheep Bound to Pasture".....	1,280	1,600

The portrait of Mr. Reisinger, by Zorn, given to the Berlin Museum, was valued at \$2,000 and that by Melchers, left to the Metropolitan Museum, at \$3,000. The Chinese porcelains were appraised at \$4,850 and the furniture at \$7,165.

BUYS MORE BRITISH PICTURES.

It is announced that Mr. J. S. McFadden, president of the Phila. Art Club, who owns a very valuable collection of old masters of the British School has just purchased in London seven important works. They are Raeburn's portrait of Col. Alexander Shaw, Romney's portrait of Lady Grantham, formerly in the collection of the late Earl Cowper, and his "Little Bo-Peep," shown at the Burlington House display of old masters in 1885; Constable's "The Dell, a Helmingham," from the Joseph collection; Richard Wilson's view of the Thames, with St. Paul's in the distance; an old Crome moorland cottage and a Norman Hirst.

MESDAG COLL'N BOUGHT.

It was announced in Sept. that the private art collection of the late H. W. Mesdag had been bought to come to America. A Mesdag Museum already exists at the Hague.

CHICAGO ARTIST ELOPES.

Richard V. Brown, former president of the Palette and Chisel Club of Chicago, eloped last month with Miss Mildred Cleveland Cotton, and was married to her in Joliet, Ill.

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MODERN PAINTINGS****CHICAGO.**

The feature of the month is the Applied Arts Exhibit at the Art Institute. The jewelry and glassware exhibits attract particular attention. Of much interest also are the silverware, the tapestries and the pottery. To represent the futurists there are examples of the embroidery of William and Marguerite Zorach.

A cast of D. C. French's "The Spirit of Life," lately shown at Buffalo, will figure in the display of the American Sculpture Society shortly to open at the Institute, and remain there permanently.

At Roullier's there are being shown etchings by Pennell, MacLaughlin, Hornby and Schneider, while at Moulton and Ricketts are thirty California scenes by George T. Winterburn.

At the Carson-Pirie galleries there are oils by William Keith.

Albin Polasek has been appointed instructor in sculpture at the School of the Art Institute and Edmund S. Campbell head of the Chicago School of Architecture.

Lorado Taft inaugurated his course of lectures at Fullerton Hall with a talk on "Gothic Sculpture in France."

PITTSBURGH.

Mr. John W. Beatty, director, announces important plans made by the Department of Fine Arts of Carnegie Institute providing for art education the coming winter. Lectures on art will be given and classes of students will be conducted through the galleries and halls of the Institute, under the direction of members of the Fine Arts Department and public school teachers.

In connection with this work there will be distributed each month to all the eighth grade students in the public schools, a small reproduction of one of the important paintings in the Institute's permanent collection, together with biographical and other information concerning the painter. A brief guide to the permanent collections is being prepared. Director Beatty has been in consultation with the Superintendent of the local public schools and the Director of Art Education, and a comprehensive plan was prepared which has been approved by the Fine Arts Committee. All of the students of the eighth grade in the entire public school system will visit the galleries twice during the winter to receive instruction.

Additional educational work of the Department will include a series of lectures to be delivered by Mr. Robert B. Harshe, Assistant Director of the Fine Arts Department, docent service to clubs and individual by Miss Euphemia Bakewell and talks to children by Miss May Redd and others who have labored in this field during the past two years.

Aside from this educational work there will be unusually important lectures, provided by the Department of Fine Arts, during the winter upon the subjects of painting, sculpture and architecture.

George Olofsson, a Swedish artist, has settled at Atlanta, Ga., where he is to open an art school. He will hold an exhibition of his work Nov. 1-15.

The second meeting of the recently formed Association of Art Museum Directors was held last week in Detroit.

PHILADELPHIA.

The Quarterly Bulletin of the Pa. Museum, installed in Memorial Hall, Fairmount Park, makes announcement of an exhibition of furniture confined to English and American examples of the work of XVII, XVIII and early XIX century cabinet makers, to be held in the Museum during November. The making of good furniture of mahogany in Chippendale and Sheraton styles was an important item of industry in Phila. in the eighteenth century, many of the pieces finding their way to the homes of the socially prominent families of the city. Some of these will be included in this collection, as well as representative articles of cabinet work from other localities of the same period. The exhibition will also be the first one in which there will be on view a collection of the antiquities of eastern Pa., objects of domestic use of local manufacture, mainly by early settlers from the Palatinate and Switzerland, painted wedding chests, inlaid furniture, pottery, cast iron stove plates, etc., most of them considerably and carefully dated, quaint specimens of excellent craftsmanship intended to survive the span of several generations, as heirlooms following the custom of the old country.

The collection of paintings, bronzes, rugs and tapestries formed by the late Charles K. Smith of Chestnut Hill has been given according to his will, just made public, to the museum and art gallery to be known as the Woodmere Art Gallery located at Mr. Smith's home and constructed by him as an adjunct of the residence, especially to house the collection of art. The gallery will be opened free to the people as soon as the business of settling the estate permits.

Among the notable pictures in the collection are portraits of John Angerstein by Sir Thomas Lawrence, West's portrait of Sir Philip Sydney and an unfinished portrait of Washington by Gilbert Stuart. There are other works, attributed to Giordano, Greuze, Ad. Schreyer, Ziem and Wittkamp.

Eugene Castello.

SAN FRANCISCO

At the William Keith Gallery, Miss Sophie M. Brannan, well known in New York, has been holding an exhibition of oils, which has been largely attended. Miss Brannan is a painter of force and has a fresh and modern style. She well renders atmosphere and her color is always truthful and attractive. Her work in her recent exhibit well evidenced her versatility as the 50 examples shown, comprised landscapes, painted in California, N. Y. City and State and France, figure works, marines and one or two portraits. The artist is returning to New York, to open her studio there for the winter.

CLEVELAND.

The Boston Guild of Artists have a special display on at the Museum this month, including paintings, miniatures and bronzes. Herman Dudley Murphy, Frank Benson, Philip L. Hale, Louis Kronberg, Philip Little, Edmund C. Tarbell, Charles H. Woodbury and Mary L. Macomber, in painting Laura Coombs Hillis, miniaturist; Cyrus E. Dallin, Anna Coleman Ladd and Bela L. Pratt, sculptors, are some of the best known artists represented.

Max Kalish, a young local sculptor, is holding an exhibition of his recent work at Korner & Woods Gallery, including small statuettes of Gen. Pomerene, Secretary Newton D. Baker, and other prominent Ohians, executed in Washington last winter.

Jesse C. Glasier.

MINNEAPOLIS.

Some 2,200 persons visited the Museum during the few weeks of the exhibition of the Scandinavian Art Society organized two years ago. At the close of the exhibition the Society purchased two pictures, which will hang permanently in the Art Institute after the collection has completed the circuit. One of these is by Gustav A. Fjaestad, "Summer Evening at the River." The other was the "Dalecarlian Peasant," by Mas-olle.

The dedication of the new Hennepin Ave. Methodist Church costing a half million, Oct. 23, with its \$18,000 organ, marks the completion of one of the finest ecclesiastical architectural buildings in the U. S. It is the only church having an Art Museum of notable Bible paintings, which were contributed by Mr. and Mrs. T. B. Walker.

M. C. Wells.

Mr. James Verner Long of Pittsburgh, on behalf of the executors of the estate of the late Elizabeth Verner Long has presented the Carnegie Institute with an oil by the late Alfred S. Wall, called "Mountain Brook in Autumn."

BOSTON.

The little army of the Provincetown Art League has invaded Boston with a snappy and interesting array of canvases now on exhibition at the Vose Gallery. Some of the Provincetowners have been accused of being anarchists! Many of these pictures are daring and clever, and most of the stupidity and silliness of the summer art exhibition at Provincetown has been eliminated from this show of 31 paintings, drawings, etchings and color prints.

The Boston Art Museum had already stamped Charles W. Hawthorne (president of the association) with its approval by buying one of his pictures. So "high-brow" Bostonians should look with special favor on his present offering—the picture of a feeble-minded boy holding a decorative water pitcher. The subject is not a delectable one, but although one may wince at the boy, one cannot deny that he has been handsomely painted.

The two vice-presidents of the league, E. Ambrose Webster and William F. Halsall, are represented by sound and painterlike work. Webster's sunny and brilliant "Volcanic Cliffs, Azores," is very fine, and Halsall's "Northwest Wind," a real thing of its kind. Garret A. Beneker, chairman of the art committee, shows a large still life well painted. Other notable examples in the collection are Oliver N. Chaffer's "Flower Garden," Colin A. Scott's "Patras, Greece," Tod Lindenmuth's "The Boat Yard," Howard E. Smith's portrait, Frank H. Desch's "Sunny Morning," and pictures by Harold Putnam Browne, Bertha E. Perrie, C. Arnold Slade, George Elmer Brown, Edward W. Dickinson, Elizabeth Wentworth Roberts, Agnes Weinrich and others. Margery A. Ryerson and George Senseney send good etchings. After leaving Vose's, the exhibition will "travel" to Springfield and other cities.

At another local gallery, the "Art Students of Boston"—some of them—are holding the fort. Here budding genius is seen (with carefully pruned limbs). Several of the canvases displayed are good enough to grace a "real" picture show.

That sincere painter, Alfred E. Smith, has just completed a notably good portrait of the Rev. W. R. Campbell of the Highland Congregational Church, Roxbury. The picture was recently installed in the church vestry in conjunction with exercises commemorating the 35th anniversary of this (youthful-looking) clergyman's connection with his church.

John Doe.

TOLEDO, OHIO.

The October exhibition of contemporary British paintings at the Museum is attracting many visitors. One of the smaller galleries is occupied by a collection of engravings and etchings from the Albert Roullier galleries of Chicago, in charge of Mr. H. M. Dunbar.

Through the efforts of Mr. John N. Willys, the museum will show, beginning in November, some of the best paintings from the Panama-Pacific exposition. The French and Belgian paintings will be first shown and the Swedish paintings will come in January with the Dutch pictures to follow. The expense of bringing the paintings here will be defrayed by Mr. Willys.

A collection of old masters from the Ehrich galleries of N. Y. is now shown at the Mohr Galleries to Nov. 4. An exhibition of pictures by Alexis J. Fournier will follow.

The Artkian membership includes 50 working members. At the annual election of officers Oct. 11, the following officers were elected: Howard Heimerdinger, president; James M. Main, vice-president; H. J. Schuler, secretary; C. C. Cornfeldt, treasurer. Board of control, J. F. Smith and F. Sottek.

Frank Sottek.

The fifth annual exhibition of the Wilmington Society of Fine Arts will open Nov. 11 at the New Century Club in that city. Among the ten painters, who have been invited to exhibit are George de Forest Brush and Frederick C. Frieseke.

The third annual exhibition of paintings by Atlanta artists is being held this year at the Fine Arts building of the Southeastern fair, under the auspices of the Atlanta Art Association.

Four paintings by Sully have been purchased by Mr. J. B. Walker and now hang in the Walker Gallery in the Public Library M'polis. They are illustrations of a ride made by Dr. Samuel Prescott, on the night of April 18, 1775, from Lexington to Concord, in which, contrary to popular belief, he passed Revere and was first to give the alarm.

Johannes S. Gelert of 11 E. 14th St., has just completed a life size statue of C. W. Post of Battle Creek, Mich., which is to be erected in Monumental Square of that city within a few months.

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PROVIDENCE.

There are several important pictures in the current Autumn Exhibition at the R. I. School of Design. Especially pleasing is Gertrude Fiske's decorative canvas "Job's Tears," painted truly "con amore." In this day of turbulent art such a consistent exposition of sheer beauty deserves praise.

Hawthorne's rather theatrical canvas challenges attention by its insistent color notes as well as by its grouping. Discretion and repose characterize John Carlson's wood interior with snow, a worthy little picture.

The Providence Art Club will soon hold an important loan exhibition of works by the late George W. Whitaker. The committee consists of W. Alden Brown, George A. Hays, and Martin W. Kern and S. R. Burleigh, ex-officio.

The Providence Water-color Club meets for the first time this year at the studio of H. Cyrus Farnum on Monday, Oct. 30, at which time the members will bring sketches.

At Tilden and Thurbers there has been on view a single canvas by Stephen W. Macomber—a nocturne of singular charm and striking design. W. Alden Brown.

FALL RIVER (MASS.)

At the Fall River Woman's Club a pleasing exhibition of 22 oils by Mabel M. Woodward is now on. Miss Woodward is an instructor at the R. I. School of Design and this latest showing of her work is fully up to her standard. Several garden pictures with figures are shown and a number of foreign landscapes. "Mt. Etna" is a bold presentment.

At Gay's Gallery, the Rotary Exhibition of the Providence Water-color Club opened last evening. This collection comes direct from Newport, R. I., and has been shown at Lawrence, Mass., Syracuse, N. Y. and Damilton, Conn.

Chief interest seems to center in H. Anthony Dyer's "Russet Autumn" and "The Old Home Door."

Charles Biesel's marines are well handled and Clara Maxfield Arnold's still lifes are popular.

A colorful fruit painting by the Fall River artist, Bryant Chapin, is seen at a local gallery.

W. Alden Brown.

G. B. TORREY REDIVIVUS.

Georgebroughstorrey has emerged from his retirement, or eclipse, which has lasted since his never-to-be-forgotten exhibition of portraits of players at the Union League Club some seasons ago, and has jumped into the limelight with a portrait of former Chief Justice Hughes which he proudly displayed at the Republican reception to Mr. Hughes at the Union League Club. This was reproduced in certain dailies with the legend: "The work is Mrs. Hughes' favorite portrait of the Candidate." Trust Georgebroughstorrey for not missing a trick, and seizing the most favorable opportunity of getting back into his adored limelight.

We have not seen the portrait, but the reproduction makes the eminent Mr. Hughes look like a cross between a vindictive country parson and a scheming Wall St. speculator.

WILLIAM M. CHASE DEAD.

William Merritt Chase, one of the very foremost of American painters, died Wed. at his residence, 234 E. 14 St., at the age of 67, after an illness of several months. Mr. Chase was born at Franklin, Indiana, Nov. 1, 1849, and received his first instruction from B. F. Haynes of Indianapolis, who soon urged his father to send him to New York for further study. So in 1869 he came here and studied under J. O. Eaton and in the schools of the National Academy. His father failed in business and young Chase went to St. Louis, opened a studio, painted "still lifes," and helped the family. He was soon sent to Munich by a group of wealthy men to study at the Royal Academy.

He won many medals during his eight years' stay in Munich and after considerable hardship at last was honored by a commission from the director of the Academy, Carl von Piloty, to paint the portraits of the latter's six children. This gave him his first success and he returned to the U. S. in 1878, establishing a studio in this city and becoming one of the earliest members of the insurgent Society of American Artists, of which he was later elected president.

For a number of years Mr. Chase occupied as a studio the huge room in the old Tenth Street Building, which had originally been an exhibition gallery. This he filled with a wonderful collection of draperies, pictures and bric-a-brac, which was afterwards sold at auction. Since then he has had many studios in N. Y. and one in Philadelphia, some times maintaining two or three at a time, taught in these and at the Art Students' League as well as in Brooklyn, and held summer classes at Shinnecock, L. I., and in California. His works were features for years of the displays of the Society of American Artists and of the Academy of which he was elected a member in 1890.

In 1886 he was invited to give a "one man" show at the Boston Art Club and in 1909 was invited to paint his portrait for the Uffizi Gallery. He had become a great friend of John S. Sargent and each painted a portrait of the other. That by Chase is at the Metropolitan Museum. In 1881 came an honorable mention at the Paris Salon for "The Smoker," and among many medals and prizes awarded at home and abroad a gold medal at the Paris Exposition in 1900.

At the Corcoran Gallery, Washington, is a still life painting of a codfish, which was purchased for \$2,000. A special gallery was devoted to the artist's works at the Pan-Pacific Exposition. In the Luxembourg hangs "Dorothy and Sister." Among the many portraits by Mr. Chase is one of President Wilson. As early as 1876, at the Centennial Exposition, appeared "The Court Jester," which won a medal. A few years later "Ready for the Ride" had great success and was bought by the Union League Club, where it still hangs.

Mr. Chase married Miss Alice Gerson, who, with eight children, survives him.

The funeral services were held at the house at ten o'clock yesterday morning.

The New Hope, Pa., Group of Painters has been organized. A traveling show will be sent out, including works by W. L. Lattrop, Morgan Colt, Daniel Garber, R. S. Bredin, Charles Rosen and Robert Spencer.

An exhibition of paintings by artists of the Southwest, has been assembled at McPherson, Kansas, and will make a circuit of the Middle West.

The second annual exhibition of the Associated Artists of Pittsburgh includes a room devoted to the works of George W. Sotter.

THE REOPENED LOUVRE.

There has been a great concourse of visitors daily at the Louvre since the sculpture halls were re-opened to the public. The insatiable love of the mass of the French people for art is here well illustrated. All classes are represented among these sight-seers, and it is particularly interesting to note the number of soldiers on furlough who spend hours in this restful fashion, after the stress of war. It is a great treat also for the school children, whom in normal times their instructors are accustomed to lead at stated intervals through the public museums, thus laying an early foundation for a taste in art derived from intelligently directed observation. This practice might well be adopted in America.

Among the statues not previously exhibited are some curious mediaeval works by artists of the Poitiers region, mostly from the church of "Our Lady of the Couture" at Parthenay. They were executed about the middle of the XII century, when Poitou had become an English province through the marriage of Eleanor of Aquitaine with Henry Plantagenet. The naivete of style and the total lack of perspective in these sculptures are characteristic, and they are valuable object-lessons in the history of pre-Renaissance art. In a bas-relief, "The Shearing of the Sheep," the peasant who is

of the American Numismatic Association on Sept. 23, at the Peabody Institute, Balto., Md., there will be on exhibition, in the Art Gallery of the Institute coins and medals of antiquarian and artistic interest.

Eugène Castello.

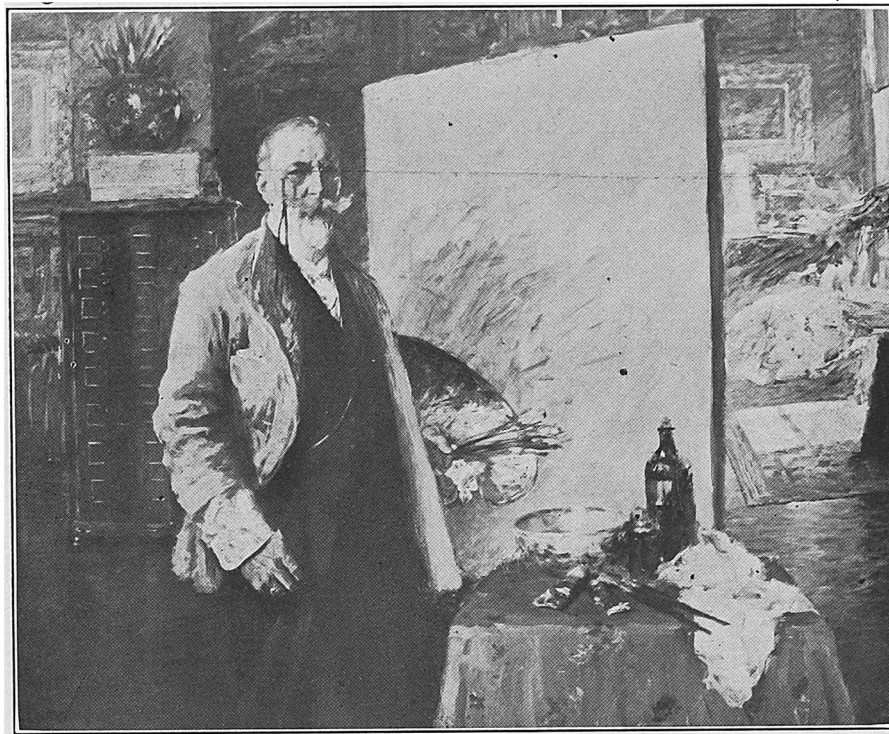
EXHIBITIONS NOW ON

Lesser Known Masters at Ehrichs.

The season opens at the Ehrich Galleries, No. 707 Fifth Ave. with the exhibition of examples of Lesser Known Masters of the early schools, of which the house now makes an annual feature.

The display this year comprises 22 canvases, all interesting and some important and most attractive. Take for example, the "Portrait of Mrs. Fry" by Samuel Drummond—almost modern in its freshness of color and suggestive of Lawrence, and John Watson Gordon's "Portrait of Miss Lenox," and Opie's of "A Lady"—all unusual works.

The range of the little display is evidenced by the presence in it of examples of the Dutch, Wissing, van Stry, Droch-sloot and Bakhuysen, the Italian Barocci, the Spanish Correa, and the English Beechey, Cotes, Downman, Harlow, Hone,



SELF-PORTRAIT
William M. Chase

Owned by the Museum of Richmond, Indiana, His Birthplace

performing the task in the middle plane, has his feet on the backs of six ewes, grazing in the foreground. To the left and right, two other shepherds gaze perplexedly at a star and an angel in the heavens, apparently unseen by him, seemingly announcing a supernatural event. Nothing could surpass the simple, familiar naturalness of these pastoral types.

In the halls devoted to the Renaissance are other bas-reliefs from the chateau of Barrois, evidently inspired by the wars of religion. Two figures of German lansquenets, like those that overran Lorraine at that period, are symbols of savage warfare, with a most striking accent of living verity. An exhibition to be called "The War and the Humorists" has just opened. All the members of the two societies of humorous artists, presided over by Forain and Abel Faivre, including the principal cartoonists, are represented.

MEDALLIC ART.

Among the latest war medals struck in Germany are two well-executed in cast bronze by the sculptor, Karl Goetz, one bearing upon the obverse a bust in profile of the Crown Prince, "Wilhelm" in uniform with a fur collar and upon the reverse a representation of the same personage as young Siegfried in combat with the many-headed dragon of the Nibelungen Lied, which fabled monster personifies the Allies. The other medal, also in cast bronze, is in memory of Admiral Maximilian von Spee and his two sons, Count Henry and Count Otto von Spee. The obverse shows half-length portraits in low relief of the three officers who perished in the sea fight off the Falkland Islands, the reverse, a flying eagle holding an olive branch in his talons. The medals have every appearance, from the published productions, of being works of a high degree of artistic merit, although there is a suggestion of Teutonic arrogance in the designs on the reverse sides of both.

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XIX Century Art at Folsom Gallery.

A special exhibition of 14 works by artists of the XIX century, is on at the Folsom Galleries to Nov. 2. It includes examples of Bonington, Sully, Rosierse, W. M. Chase, Cazin, G. B. Willcock, Verboeckhoven, van Schendel, Brassauw and Gudin. The Sullys are an interesting portrait of the actor Frederick Cooke and a composition showing a "Child and Dog."

Art at Montclair.

The first exhibition at the Montclair Museum, under the new curator, Miss Katherine Inness, includes George Bellows' "Polo Crowd," Randall Davey's "Annie" and "Two Sisters," Robert Henri's "Irish Bog," and Carl Anderson's "Malisse," and "Wisteria." There are also examples of the work of Leon Kroll, Haley Lever, Ionas Lie, Charles Reiffel, D. Putnam Brinley, Ernest Lawson, Gifford Beal, Leopold Seyffert, Allen Tucker and Clarence K. Chatterton.

Keramics in Brooklyn.

The Ceramic Society of Greater New York is holding, to Nov. 4, in the art gallery of the Pratt Institute, Brooklyn, an exhibition of Keramics as applied to table decoration. There are 19 artists represented.

MRS. EATON'S STEVENSON DAY.

A LAST MEMORY OF ROBERT LOUIS STEVENSON, CHARLOTTE EATON. THOMAS Y. CROWELL COMPANY.

This is an attractive, well written little record of a few hours spent with Robert Louis Stevenson as a guest by Mrs. Charlotte Eaton, widow of the painter, Wyatt Eaton, which is about to be published by the Thomas Y. Crowell Co. It was while Stevenson was visiting Will H. Low at Manasquan on the Jersey Coast and the Eatons were settled just across the river. Mrs. Eaton had become a friend of the author in student days at Barbizon. The neat, little volume is illustrated with a portrait of Stevenson, and a most interesting pen and ink head of Wyatt Eaton, by himself, after the bronze medallion by Olin L. Warner, now at the Metropolitan Museum.

Signor Ercole Canessa of C. & E. Canessa returned from Paris on the Lafayette last week and is at the new and handsome galleries of the firm in the old rebuilt Altman gallery at No. 1 W. 50th St.

Mr. Charles Duveen, otherwise "Charles of London," 718 Fifth Ave., returned from England, Oct 22, on the New York.

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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art work of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

THE OCTOBER BURLINGTON.

The opening article in the October number of the Burlington Magazine is on the late Henri Joseph Harpignies and by "H. V. S." It is accompanied by the frontispiece and several other illustrations. Tancred Borenius discusses "Two Unpublished North Italian Drawings," by Carpaccio and Montagna in the Collection of Sir Edward Poynter. Oswald Siren writes a first article on Giuliano, Pietro and Giovanni Da Rimini, in which he speaks, among other works, of a "Stigmatization of S. Francis" in the Minneapolis Museum, and a "Martyrdom of S. Agatha," in the collection of Mr. George Blumenthal of this city. W. R. Lethaby has a second article on "English Primitives" and Douglas Ainslee treats of the "Theory of Aesthetic." Lionel Cust and Archibald Malloch discuss some "Portraits by Carlo Dolci and S. Van Hoogstraten." George Saville has a first article on "Spanish Embroideries" and H. Clifford Smith tells of the Japanese lacquer "Van Dieman Box" at the Victoria and Albert Museum. The Burlington may be had of the American agent, James B. Townsend, 15 E. 40 St.

A meeting of the Grolier Club will be held at the club house, 29 E. 32 St., on the evening of Nov. 2. There will be a private view of book illustrations and drawings by Thomas Rowlandson and addresses by members.

WILLIAM MERRITT CHASE.

In the passing of William Merritt Chase, whose fatal illness, which terminated on Wednesday last, we first and with sadness, announced last week, and whose obituary will be found elsewhere in our columns, American art, not only loses a forceful versatile and able painter, but a man whose personality and influence was, even at his advanced age of 66, still of direct and great inspiration to the cause of art in America. His work and name were known in every gallery, studio and school and private house, where the slightest interest is taken in art, the country over—and no American artist has, through this influence, done more, directly and indirectly, to advance art interest and culture in this country.

In addition to his rare ability as a painter, William M. Chase was a profound student and a collector and connoisseur of no mean knowledge. His vigorous attractive breezy personality, his courageous and outspoken opinions on art subjects and his hatred and denunciation of art shams and frauds, made him universally respected and won for him deserved reputation as a superior critic and wise advisor in art matters. In this personality and as a teacher he was in himself an inspiration and in his vigorous personality and temperament, he closely resembled the late Hopkinson Smith, who only last year preceded him from this world. American art can ill afford the loss of these two really "big men."

Perhaps Chase's greatest achievement was the large part—which he played with Duveneck, Beckwith, Weir and others, in the renaissance of American art, upon the return of himself and fellows from Munich and Paris in 1878, when the band of young artists, stirred the dry bones of the old Academic "Hudson River" art of the day and turned, for the first time, the attention of the American public to the possibilities of native art. It was for this achievement—which the Society of American Artists carried on, and for his individual work—and his persistent striving and labor for the best interests of American art, and because it believed that Chase had exerted more influence on American art than any dead or living native artist, that the AMERICAN ART NEWS deplored the omission of the award to him, of a special Medal of Honor at the San Francisco Exposition with which his friend and fellow Duveneck was honored.

There are many moist eyes in countless American galleries, studios and homes today, over the news that Chase is dead—Chase the strong hearted—Chase the loveable—Chase the true artist—Chase the loyal friend! Ave et Vale! "We shall not look upon his like again."

WHEN IS A PICTURE ORIGINAL?

The recent decision by Judge Waite that an old painting, retouched and repainted in part, cannot be considered an original work of art, the story of which will be found in another column, has been a matter of much discussion among dealers and collectors of late.

In the case in point, the picture, which it was claimed by the importer had been originally painted by the early English artist J. W. Chandler in the late eighteenth century, and which, under the present tariff, would not have been liable for duty, was thought by the appraisers to have been so much repainted as not to be really an original, and therefore liable to duty as not being 100 years old.

It would seem that this decision of Judge Waite's has established a precedent which may lead to much trouble in the future for collectors, dealers and the Custom House itself, for it is rare that an old picture is without some retouching or repainting in parts, and the decision as to just what amount of such retouching or repainting constitutes an amount of restoration to destroy the character of a canvas as an original, is a difficult one at which to arrive.

In the case in point, one of the "experts" called in by the appraisers to pass upon the picture and who doubted its originality, was an employe of another picture firm, and, at the time, we questioned the justice of enlisting the services of employes of picture houses to pass upon the importations of others. The practice is not a fair or good one and should be abrogated by the Treasury Dep't.

A Reply to Mr. Kevorkian.

Editor, AMERICAN ART NEWS.

Dear Sir:

In your issue of Jan. 8th last, you published a letter from Mr. H. Kevorkian in which (1) he says that he must declare most emphatically that at no time had he been manager of the Persian Art Galleries, Ltd., in London; (2) he denies that any of the objects of his collection were sold with the property of that company, as stated by me in your issues of the Dec. 11 and 25, 1915.

As to the first point, interesting matter is to be found in the file of Persian Art Galleries, Ltd., in the registry of limited companies. Therein may be seen a sworn declaration by a Mr. Hagop Kevorkian, described as an "explorer," that on Feb. 10, 1911, he was a director of the company, a clause in the articles of association providing that Mr. Kevorkian should be governing director; and two letters from his solicitor actually describing him as governing director—the first of these letters was dated July 2, 1913, and the second May 31, 1915. I readily apologise to Mr. Kevorkian for describing him as merely a "managing director" when in reality he was the governing director, a position which gave him full control of and sole responsibility for the concern.

It may also interest your readers to know that one also learns from the file that the nominal capital of the company was £20,000, divided into 20,000 shares of £1, each, and that only two shares were allotted, of which one was held by the governing director.

In regard to Mr. Kevorkian's denial that any object from his collection was included in the sale of the effects of the Persian Art Galleries, Ltd., I will for the moment content myself with stating the following facts: (1) Lot 74 in the sale catalog of the Persian Art Galleries, Ltd., was a dish which fetched 18/; and this dish was purchased in the Summer of 1913 by Mr. Kevorkian personally from the Preece Collection, in the catalogue of which it was No. 237.

(2) Lots 80 and 81 in the catalogue of the Persian Art Galleries Sale (bought in for £11 and £10 respectively) had been previously supplied on approval to another firm as Mr. Kevorkian's property.

Until Mr. Kevorkian has explained away this installment of facts it is unnecessary for me to take up more of your space. Should there, however, be any other points in regard to his connection with the Persian Art Galleries, Ltd., which he would like me to deal with for the benefit of your readers, he has but to indicate them, and I will endeavour to give him the same satisfaction as I hope to have done on this occasion.

I am, Sir,

Yours faithfully,

L. Gordon-Stables.

London, Oct. 18, 1916.

OBITUARY.

Raphael Collin.

Raphael Collin, one of the most distinguished of French painters, died in Paris, Oct. 21, in his 67th year. A fine colorist and a master of line he was an exponent of idyllic and classic grace in subject. After studies at the Lycee, St. Louis, and the College of Verdun, he entered the Ecole des Beaux Arts, his masters including among others, Bouguereau and Cabanel. He made his debut at the Salon of 1873 with "Le Sommeil," which brought him a medal of the 2nd class and was bought by the Rouen Museum. In 1884 he was decorated with the Legion of Honor, in which he was advanced to the grade of officer in 1889. "Floreal," from the Salon of 1886, was bought for the Luxembourg. In 1889 M. Collin painted a large decoration for the Sorbonne and the ceiling of the Odeon Theatre. The picture "Eve et Primrose," was bought by the Museum of Bucharest. In 1898 and 1899 panels were painted for the ceiling of the Paris Opera Comique, and in 1902 and 1903 some ceilings for this country. The artist painted, also, a ceiling for the Belfort Theatre and is represented in, among other museums, those of Leige, Montpellier, Pointoise, Tourcoing and Gothenberg in Sweden. In 1890 he illustrated an edition of "Daphnis and Chloe," and in 1906, Pierre Louy's "Chansons de Bibles." He also executed some decorative designs for Deck faience. A grand prize was won at the Universal Exposition in 1889. At that of 1900 the painter was a member of the jury. He became a professor at the Beaux Arts; in 1909 was elected a member of the Institute, and was a member of the Superior Council of the Fine Arts and of the Committee of the Society of French Artists. The painters "Jeunesse" figures in the Anderson collection of this city.

Harrison W. Mills.

Harrison W. Mills, painter and sculptor, father of H. W. Mills, president of the Artists' Packing and Shipping Co., died at his home in Buffalo, Oct. 23, aged 75. His early life was spent in Denver, Colo., where he was a Justice of the Peace. Later he devoted himself to painting genre and composition subjects, but his later years were given to sculpture. He was long secretary of the N. Y. Art Guild, and to him must credit be given for the first traveling exhibitions held in the U. S., an original idea which later proved so successful when taken up by the AMERICAN ART NEWS and now widely adopted.

Mr. Mills was a poet of no mean ability as well as an artist. His poem "Gettysburg" which won the prize offered by the N. Y. Herald in 1904, has been recited and sung in the public schools of the country ever since.

George Simonson.

Another young Frenchman has fallen a victim to the defence of his country. Following the sad news of the death of Robert Fischhof, younger son of M. Eugene Fischhof, comes that of the passing, due to cerebro-spinal meningitis, at the Military Hospital at Angoulême, Oct. 5, of George Simonson, of the Genie Corps of the Eighth Regiment, and a son of M. Felix Simonson of Chaine and Simonson, the well-known Paris art dealers and "Experts." M. Simonson was a youth of 19, of great promise, and the deepest sympathy, in which the ART NEWS joins, is felt and expressed for his parents and friends.

Henry L. Quick.

Henry Ludlow Quick, of Brooklyn, who was well known as a collector of paintings and etchings, died at Staatsburgh, N. Y., last week, aged 66. He was a life member of the Brooklyn Institute of Arts and Sciences, where a number of works from his collection are on view.

Brancusi at the Modern Gallery.

Four sculptures by Brancusi have been placed on view at the Modern Gallery, 500 Fifth Ave., to Nov. 11. Three are beautiful examples modelling in marble and bronze, and the fourth is an arbitrarily "Carved Wood." The "Bronze Head" has some similitude of life, but it requires a more than ordinarily vivid imagination to find more than a suggestion of nature in "Head of a Child" and "Portrait of Mme. P. D. K."

The retrospective exhibition of French art from the Luxembourg, at the Buffalo Academy, will be inaugurated with an address by Mme. Sarah Bernhardt tomorrow afternoon.

The annual "Get Together" dinner of the Salvagundions will take place on Tuesday evening, at the club house, 14 W. 125 St. About one hundred and twenty artists will join in the annual reunion.

The second annual exhibit of Santa Fe artists is being held at the Palace of the Governors in that city.

LONDON LETTER.

London, Oct. 18, 1916.

A picture transaction, which involves the highest price paid for many years for a collection of Old Masters, has recently taken place, the purchaser being a well-known Bond Street dealer, whose name must not at present be revealed. This occurrence bears out what I wrote last week as to the revival of the fine art trade, following on the "slump" during the earlier months of the War, a fact which is as remarkable as it is unexpected. The deal in question concerns the early English pictures collected by the late Mr. Samuel S. Joseph and now disposed of by his widow, who, it may be mentioned, sold some years ago a number of important XVII century Dutch pictures, including Vermeer's "Soldier and Laughing Girl" from the Demidoff Collection. Among the English pictures is a Gainsborough portrait (said to be equal in quality to that of Lady Musgrave which made a record price at Christie's), several examples of Reynolds, a Raeburn and a number of fine landscapes by Constable, Wilson and Crome. It is said that the collection was formed under the guidance of Sir Walter Armstrong.

Sir James Linton's Death.

The death of Sir James Linton, President of the Royal Institute of Painters in Water-colors, calls to mind one of the many instances in which an artistic career, beginning with every indication of promise, has nevertheless achieved only a limited fruition. The late artist, while possessing excellent qualities in many directions, failed to develop beyond a certain mechanical type of technique, which although pleasing to the public taste of forty years ago, left the taste of today unmoved—or even a little scornful. It was due, no doubt, to this cause that the associateship to the Royal Academy was never conferred in spite of its frequent prediction, though as President of the Institute Sir James received the honor of knighthood and achieved a position of considerable standing.

There is little doubt that in course of time some official action will be taken by the authorities to prevent the accessories of antique domestic architecture from being removed from the country. At present all such effort rests with the press and the Society for the Protection of Ancient Buildings. A case in point is that of a 16th Century house in St. Alban's (a town of great historic interest), the owner of which proposes to sell the fine oak panelling and stone replaces to an American buyer. This house, which is known as "The Mansion," has been the abode of several of the mayors of the place and housed Queen Elizabeth on a number of her visits. The Tudor rose is a feature of the splendid fireplace in the grand hall and the panelling to the principal doors is massive and elaborate in the extreme. It is likely that a public subscription will be raised in order to secure the building intact for the citizens of St. Albans.

Slade Oxford Lectures Discontinued.

The action of Oxford University in suspending the Slade Professorship for the period of the War has very naturally caused a deal of adverse comment, both in artistic and educational circles, where it is rightly considered that anything which tends to decrease the excellence of our artistic output after the War, is likely to act very materially to our detriment. There is of course the point of view of the University to be considered, the idea in academic circles being that while the bulk of our youth are being withdrawn for service, it is scarcely worth while continuing to provide lectures for comparatively empty benches. There would, however, still appear to be plenty of persons—women for a large part—who feel the loss of the lectures keenly and a movement is on foot to induce Prof. Selwyn Image, the late lecturer, to continue to conduct them on a basis of a small payment sufficient to cover incidental expenses. The suspension of the Slade Professorship seems to suggest to minds, brought up on the Oxford tradition, a woeful cessation of all that makes for scholarship in matters of art.

I had hoped to be able to write this week of the Arts and Crafts Exhibition at Burlington House but on visiting it on Press Day, I found the rooms in so chaotic a condition that it seemed to me wise to defer criticism until a later date. The reason for the preparations being so little advanced lies in two facts, firstly in the shortage of labor with its consequent difficulties in the conveyance of large pieces of furniture and secondly in the impossibility of working at night, owing to the lighting regulations, it being difficult to illuminate the rooms without the lights being visible through the glass roofs. As the exhibition should be of a very real importance at a time like the present, I have deemed it advisable from every point of view to delay further mention until the exhibits may be seen under more advantageous conditions.

L. G.-S.

ART NEWS FROM ITALY.

Milan, Oct. 15, 1916.

The Royal Academy di Brera inaugurated its biennial "National Exhibition of Fine Arts" at the Palazzo Permanente, Milan, last month. For the best two exhibits, either of painting or sculpture, there will be duly awarded as usual, the so-called "Prince Humbert Prize" of 4,000 francs each. In addition, there will be three gold medals (two for painting and one for sculpture) awarded by the Ministry of Public Instruction.

The exhibition, which comprises some 300 works, offers nothing that may be considered of the highest artistic importance—in which respect it differs little from the exhibits of previous years. Nevertheless, taken as a whole, this year's show is, at least, interesting, and in some respects, decidedly good. The war, it would seem, has but little influence on the works of the artists here represented, and has, for a fact, been the theme of only three exhibitors and two canvases and a group of studies from the front.

Luigi Calderini, Turin, has a well executed but somewhat conventional picture of

"Deposizione"; each figure displays life and character; altogether, it is an unusually fine picture. Also especially notable is a triptych representing the Magi kings, by Mario Moretti-Foggia, Mantua. Lodovico Cavaleri, Milan, exhibits a splendid large marine, beautiful in its reflections; and the Ligurian sea by Pompeo Mariani, and the "Regatta at Portofino," by Eugenio Olivari, Genoa, are each excellent.

Of the sculpture one of the most interesting works is the "Bather" (plaster) a beautifully modelled female, by Giuseppe Graziosi, Modena; Romolo del Bo is represented by a good marble bust entitled "Malia"; and excellent is the "Little Housewife" (plaster) of a girl washing clothes, by Francesco Penna, Milan.

Bust of Carcano.

A marble half-length portrait bust of Filippo Carcano (1840-1914) the renowned Milan painter, was unveiled at the National Exhibitions opening in the Giardini Pubblici (Public Gardens) of Milan, under the auspices of the Municipality. The work represents the great artist with palette in one hand and brush in the other, is virile, lifelike, and a triumph of art. The simple grey



JONATHAN BELCHER

Faber after Phillips

In Coming F. R. Halsey Sale at the Anderson Galleries

a group of Austrian prisoners marching along a country road under cavalry escort; while Italoico Brass, Venice, exhibits a canvas representing some Italian soldiers under fire, which he calls "Before the Gates of Gorizia." Numerous portraits and figures are scattered throughout the dozen rooms, for the most part not meriting particular distinction. A "self-portrait" by Frederico Maragliano, Genoa, is marred by too much attention to minute detail and gives one the impression of finicality. More vigorous and satisfactory is the self-portrait of Emilio Magistretti, Milan. Andrea Charles, Florence, exhibits a striking portrait of the late Filippo Carcano, the distinguished Milan artist; Mario Reviglione, Turin, has a rather hard and unsympathetic portrait of Signora Giraldo, née Princess d'Erstoft; Giovanni Buffa, Casamonferrato, has a commendable portrait of a woman; and good, also, are a pastel by Carla Falkenhagen entitled "My Mother," a portrait of Signora Alemani, by Camillo Rapetti, one by Giorgio Oprandi, another by Oreste Pizio, Turin; well-composed and effective is a double portrait of a lady and a child by Carlo Gazzaniga, the artist having been especially successful in the treatment of the child's dress and cap of peacock blue against the lady's dark fur coat.

One of the best canvases in the entire exhibition is decidedly that of Pietro Gaudenzi, Genoa, a superb group entitled

granite pedestal which supports the bust is in the best possible taste, and altogether, this monument is the finest, as well as the most interesting thing in art to be seen in the Public Gardens up to the present time. The author of this admirable work is the well-known sculptor Egidio Boninsegna.

The Hon. Luca Beltrami, Director of the Municipal Museum (Castello Sforza) and one of the foremost Italian patrons of art, has placed at the disposition of the Government the sum of 10,000 francs to be devoted to the preliminary work of restorations at Gorizia. It is to be hoped that Senator Beltrami's example will have a number of followers.

After having decided on what further steps are to be taken to restore the precious paintings by Correggio in the Cathedral at Parma, the special Commission of Fine Arts (appointed for this purpose) will assemble in Milan to finally decide the question of the completion of the facade of the Milan Duomo. It is gratifying to see that, notwithstanding the war and its inevitable drain upon the country's resources, the work of restoration is not being neglected, nor has there been any apparent diminution of interest in matters of art.

Gian Dauli.

Mr. Henry McBride, the art editor of the N. Y. Sun, has returned to town, after a summer spent at Calicoon, Pa.

PARIS LETTER.

Paris, Oct. 18, 1916.

There was a time, not long ago, when the French public seemed to weary of war pictures. Even then it distinguished between the academic and the realistic, retaining an indulgent interest in the latter, while it looked with indifference upon the former. I do not think that Meissonnier would have much chance of gaining new popular favor, if he were alive and painted in the same old style. Even Georges Scott has been found too conventional, too "Victor-Hugo-ish," if one may say so, like the defunct Detaille. The war painter of today may be as meticulous as he likes in detail, or as tragic as he likes, on the whole, but he must be natural. The people behind the lines know more nearly what war is than they used to know, and they are not to be fooled. Besides the incessant and frequent exchange of letters with the "poilus" at the front—which the "powers that be" encourage, because it helps to maintain the unity of sentiment which is the great safeguard of the French nation in this unexampled trial—there are the numberless photographs in the press and the marvelous films of moving photography shown in the cinema-theatres. So you can well understand that the conventional visual conception of war is no longer a viable substitute for representation that is the fruit of experience and actual, sincere observation.

Exhibition of Soldiers' Art.

Interest in war pictures has revived, because little by little the art to which the war has given birth is making itself more distinctly felt. Glad to recognize a new forcefulness, a new freedom of touch, an inexorable verity of conception, which hold abundant promise for the future, the critical public is content to overlook in many young artists who are wearing the horizon-blue uniform in the trenches, the lack of mature perfection in technique, in view of the vivid spontaneity of their efforts. These artists under arms, both amateur and professional, are to have a special exhibition in the racket Pavilion in the Tuileries garden in early December to last two months. Its object is announced as two-fold: "To offer to the public a view of the artistic work of all kinds due to the imagination and ingenuity of the soldiers, procuring for them a legitimate reward in the sale of their creations; and to aid the mutilated, the orphans and other war victims with the money paid for admission. No work will be admitted that has not, according to attested proof, been executed within the war zone. It is not obligatory that the pictures shall be framed, and no incidental expenses are put to the account of the exhibitors. When the catalog is published it will be found that the names of noted painters, engravers and sculptors are mingled with those of hundreds of others whom capricious fame has not yet singled out. This exhibition will surpass in extent and in intrinsic importance the similar one held in the same place some twelve months ago.

Official Painter to the Army.

An official painter incurs much the same danger as a poet-laureat, that of formalism and of monotony of manner. J. F. Bouchor, "painter to the army," appointed by the French government, although not of the younger category, has escaped this reproach, and his work represents a happy compromise between the academic and the realistic. Several of his war pictures have become public property in Lyons, where a special exhibition of his works is now being held. The central government, of course, retains the best and the most. But an album containing reproductions of all these, in colors, as well as in black and white, has just been published in sumptuous form. The popular portraits of the chief personages on the side of the Allies in the war are nearly all by Mr. Bouchor. His name will be linked with theirs, therefore, for future generations. But his military landscapes are doubtless the most appreciated. He succeeds admirably in reflecting the natural atmosphere of warlike scenes and in seizing the spirit and impulse of the figures which animate them.

Anxiety About Stored Museum Treasures.

Fear is beginning to be expressed that the pictures from the Louvre, the rare objects of the Carnavalet collection and the precious Mss. of the National and Mazarine libraries, which for more than two years now have been kept in the packing cases in which they were shipped to Toulouse soon after the war began, may deteriorate seriously if this confinement be not soon terminated. Insects and mildew are deadly foes of painted canvas, engravings and parchment or vellum. It would be a sad irony if excessive prudence in the matter of again giving air and light to these incarcerated treasures were to cause their virtual destruction more effectively than the stupid malice of the invaders might have done. But, entirely aside from motives of anxiety, Paris longs to have her treasures back again.

Briggs Davenport.

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**CALENDAR OF SPECIAL NEW YORK
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Arlington Galleries, 274 Madison Ave.—
Retrospective Exhibition of American
Art.

Bourgeois Galleries, 668 Fifth Ave.—
Paintings by James Butler, to Nov. 18.
Braus Galleries, 2123 Broadway.—English
Country Homes and Gardens by Charles
E. Flower.

Canessa Gallery, 1 West 50 St. (formerly
Altman Gallery), Exhibition of High
Class Antique Works of Art.

Daniel Gallery, 2 W. 47 St.—Opening Exhi-
bition of Work by American Artists.

Ehrich Galleries, 707 Fifth Ave.—Pictures
of Merit by the Lesser Known Masters.
Folsom Galleries, 396 Fifth Ave.—Works
by Painters of the XIX Century to
Nov. 2.—Oils by W. E. D. Starkweather,
Nov. 8-25.

Goupil & Co., 58 W. 45 St.—Paintings in
Gouache and Water Color by Carlton C.
Fowler.—Drawings by Hugo Ballin, to
Nov. 1-15.

Grolier Club, 29 E. 32 St.—Book Illustra-
tions and Drawings by Thomas Rowland-
son, from Nov. 2.

Kennedy & Co., 613 Fifth Ave.—Views of
Old New York and Etchings and Dry
Points by Dwight C. Sturges.

Keppel & Co., 4 E. 39 St.—Etchings and
Drawings by James McBey, to Nov. 4.

Knoedler & Co., 556 Fifth Ave.—Howard G.
Cushing, Henry Wolf Memorial Exhibi-
tions and Oils by Miss Florence Stett-
heimer, to Oct. 28.—Water Colors by W.
B. Rankin, Oct. 30-Nov. 11.

Little Gallery, 15 E. 40 St.—Mass. Commis-
sion for the Blind Hand Woven Textiles.
Maddowell Club, 108 W. 55 St.—First Group
Exhibition of the Season, to Nov. 5.

Metropolitan Museum, Central Park at 82
St. East—Open daily from 10 A. M. to
5 P. M.; Saturdays until 10 P. M.; Sun-
days 1 P. M. to 5 P. M. Admission Mon-
days and Fridays 25c. Free other days.

Modern Gallery, 500 Fifth Ave.—Sculptures
by Brancusi to Nov. 11.

Montross Gallery, 550 Fifth Ave.—Opening
Fall Exhibition, to Oct. 28.—Special Exhi-
bition American Society of Miniature
Painters and N. Y. Society of Etchers,
Oct. 31-Nov. 11.

National Arts Club, 119 E. 19 St.—Historic
Exhibition of Photography.

National Society of Craftsmen, 119 E. 19
St.—Exhibition of Art of the Theatre, to
Oct. 28.

N. Y. Public Library, Print Gallery (room
321): American Portraiture of the Colo-
nial and Revolutionary periods; Gallery
322: Mezzotints from the J. L. Cadwal-
der collection. Exhibits illustrating the
"Making of Prints"; Stuart Gallery (316):
Chiaroscuro Prints—Henry Wolf Me-
morial Exhibition.

Pratt Institute Gallery, Brooklyn.—Exhibi-
tion by the Ceramic Society.

Reinhardt Galleries, 565 Fifth Ave.—Jo.
Davidson's Bust of President Wilson, to
Oct. 28.

Snedecor & Co., 107 W. 46 St.—Exhibition
by American Painters.

Scott & Fowles, 590 Fifth Ave.—Portraits
by Harrington Mann.—Portraits of Dogs
by Maud Earl to follow.

on exhib'n to sale aft'ns, Nov. 2, 3, and 4.
—Autograph Collection of Hollis French,
now on exhibition to sale aft'n Nov.
8.—Dramatic Coll'n, including Portraits,
Letters, and Playbills, now on exhib'n to
sale, aft'n of Nov. 9.—Books, Prints, Maps,
and Views relating to N. Y. City, collected
by John D. Crimmins, now on exhib'n to
sale aft'n and ev'g, Nov. 10.—Remarkable
Collection of Autograph Letters, includ-
ing a Lynch signature and other rarities
of the Revolution, on exhib'n from Nov.
4 to Sale Nov. 13-14.—Inscribed Books
from the collection made by James Carle-
ton Young, Part I, on exhib'n from Nov.
4 to sale, aft's and ev'gs of Nov. 15-16.
Stan V. Henkels, 1304 Walnut St., Phila.—
Autograph Letters and Historical Docu-
ments, aft. Nov. 3.

Among the general views of the city is
a fine copy of the scarce first issue, about
1655, of Nieuw Amsterdam. The Smith-
Wellstood view of the city from the Lat-
ting Observatory, the Panoramic View of
1844, and the view engraved by Seymour
from the painting by Birch are exceedingly
scarce, but probably the most valuable of
the general views are the South West and
South East Views of 1761, drawn by How-
dell and engraved by Canot. Both are bril-
liant impressions in fine condition. The
views of Broadway in this collection are
numerous and many of them extremely
scarce. The view of the Park Hotel and
Broadway, Barclay and Vesey Streets is
one of three known impressions, and equally
rare is the view of Broadway from Warren
to Reade street. The view of St. Paul's
from Fulton Street is one of two known
copies of an early American lithograph,
and the sale also includes one of the two
known copies of the colored lithograph of
Corporal Thompson's House of Refresh-
ment, at Broadway, Fifth Avenue and
Twenty-third Street. The view of Park
Place from Broadway to Church Street in
1855, a colored lithograph by Boell, is the
only known copy, but of still greater value
in the eyes of connoisseurs is the view from
Trinity Church, looking down Wall Street
—a lithograph by Maverick.

Among the books from the library of Mr.
Crimmins now offered are a complete set
of Valentine's Manuals, many rare atlases,
and a complete set of the city directories
from 1792 to 1861.

CALENDAR OF AUCTION SALES.
Anderson Galleries, Madison Ave. at 44 St.
—Library of the late Richard A. McCurdy
and other books, on exhibition to sale,
Oct. 30-31.—Print Collection of Frederic
R. Halsey, Americana, now on exhibi-
tion to sale ev'gs Nov. 1, 2 and 3.—Chi-
nese Porcelains, Carvings, Antique Fur-
niture, Oriental Rugs, Japanese Prints,
Brocades and decorative objects of art
from the coll'n of Albert Ottinger and the
Estates of A. M. Palmer, Judge Joseph F.
Daly, Mrs. Nora Godwin and others, now

COMING BOOK AND ART SALES.
The John D. Crimmins Collection.
For many years Mr. John D. Crimmins
has been a collector of books, prints, and
maps relating to N. Y. City and his col-
lection now on exhibition at the Anderson
Galleries will be sold there on Nov. 10, aft.
and eve. The maps and views are of ex-
ceptional interest and importance, and not
in many years have so many rarities, almost
the despair of collectors, been offered for
sale. Among the maps is a fine impres-
sion of the scarce first issue of the Plan
of the City of New York, 1766, by John
Montross, and there are several others of
about the same period. The most valuable
map in the collection is that by William
Bridges, city surveyor, engraved in 1807 by
Maverick.

THE McCurdy Library.
The library of the late Richard A. Mc-
Curdy, for many years president of the Mu-
tual Life Insurance Company, will be sold
at the Anderson Galleries Monday and
Tuesday aft's, Oct. 30-31, next. Mr. Mc-
Curdy was a collector of handsome sets of
favorite authors and of choice works on
history, literature, and art. In the addi-
tions to the sale are some extremely in-
teresting books and autographs, among the
latter two remarkable unpublished letters
from Meredith to Stevenson on literary

**CALENDAR OF SPECIAL NEW YORK
EXHIBITIONS.**

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and a complete set of the city directories
from 1792 to 1861.

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The Americana in the great Print
Collection made by Mr. Halsey, includ-
ing early Portraits, Naval Prints and
Views, is now on Public Exhibition to
the Sale on the evenings of November
1st, 2d and 3d.

The Sporting Prints will be sold on
the evenings of November 23d and 24th
and the wonderful collection of French
Engravings of the Eighteenth Century
in five evening sessions beginning
December 11th. Dates of six other
sales will be announced later.

Oriental Art

An interesting Collection of Chinese
Porcelains, Carvings and Bronzes, con-
signed by Albert Ottinger, and antique
Furniture, Oriental Rugs, Bronzes,
Japanese Prints, Brocades, Embroid-
eries, and many decorative Objects of
Art, from the Estates of A. M. Palmer,
Judge Joseph F. Daly, Mrs. Nora God-
win, and other owners, now on Public
Exhibition, will be sold on the After-
noons of November 2d, 3d and 4th.

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American Artists

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subjects, two of Stevenson's note books, a Ms. record of his correspondence, some of his musical scores, and the original Ms. of one of his poems. Fine bindings and a few scarce items of Americana are in the sale also.

The Halsey Print Collection.

The Americana in the famous print collection made by Frederic R. Halsey to be sold at the Anderson Galleries, Wed.-Friday eve., next, inclusive, consists of portraits of Colonial and Revolutionary celebrities, naval prints, N. Y. city maps and views generally. There are nearly 800 lots in the catalog and the collection is one of the most interesting ever placed on exhibition.

The sporting prints collected by Mr. Halsey will be sold Nov. 23-24 eves.

Oriental Art Sale.

A collection of Chinese porcelains, snuff bottles and carvings, consigned by Mr. Albert Ottinger, and antique furniture, Oriental rugs, bronzes, Japanese prints, brocades, embroideries, and many decorative objects of art from the estates of A. M. Palmer, Judge Joseph F. Daly, Mrs. Nora Godwin, and other owners are on exhibition at the Anderson Galleries to the sale on Thursday-Saturday afts. next inclusive.

American and English Autographs.

Autograph letters and Mss., collected by Hollis French of Boston will be sold at the Anderson Galleries Nov. 8th. The collection is not large, but contains some interesting Mss. by Ainsworth, Burroughs, Drake, Harte, Whitman, O. Henry, and Col. Roosevelt. The collection is now on exhibition.

Sale of Dramatic Collection.

One of the well known resorts in past years was the Playhouse, famous for its

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EXHIBITION CALENDAR FOR ARTISTS.

Corcoran Gallery, Washington, D. C.—Sixth Exhibition of Contemporary American Oils.
Opens.....Dec. 17, 1916
Closes.....Jan. 21, 1917
Entries by.....Nov. 11, 1916
Last Day for Receiving Works at the Gallery.....Nov. 27, 1916

collection of playbills, portraits, and other dramatic material. This collection is now on exhibition at the Anderson Galleries, with many autograph letters by famous men and women of the stage and a collection of dramatic portraits, formerly owned by the late A. M. Palmer and will be sold on Nov. 9, aft.

Sale of Dr. Hirsch's Prints.

The sale of the prints from the collection of Dr. William Hirsch began on the evening of Oct. 19 at the Anderson Galleries, the results being for 161 numbers, \$3,918. Knoedler & Co. paid \$380 for the companion pieces by S. Arlent Edwards after Lancret's "The Music Lesson" and "The Garden Party." They also gave \$175 for "Sympathy," after Greuze. Mr. Max Williams paid \$185 for the "Victorie Therese," after Nattier and \$165 for its companion "Sophie Elizabeth." Mr. H. Blank gave \$165 for "The Blue Boy," after Gainsborough and \$132 for "La Belle Ferronniere," after Da Vinci, \$130 for "Nature," after Lawrence, and \$110 for "The Pink Boy," after Gainsborough. Mr. J. P. Sabin gave \$140, for "Louise de Bourbon," after Mignard. The Ralston Galleries paid \$135 for "Bosom Friends," after Reynolds. "Mona Lisa" went to Mr. J. Ray at \$105. The 34 Edwards prints brought \$3,205.

Of the other prints, Durer's "Knight, Death and the Devil" brought \$90. The second and last session produced \$1,215 which makes the grand total \$5,133. Mr. H. C. Stoer gave \$75 for Max Klinger's etching, "A Drama." Mr. E. Park paid \$54 for Whistler's "Adam and Eve, Old Chelsea," \$51 for his "Billingsgate" and \$50 for his "The Forge." Mr. Max Williams gave \$51 for Haden's "Sunset on the Thames."

Dr. Hirsch's Books Sold.

The opening sale, on the afternoon of Oct. 19, at the Anderson Galleries, of the books from the library of Dr. William Hirsch fetched \$3,159.55. Mr. James F. Drake gave \$255 for a French XV century "Book of Hours," with 11 miniatures. Mr. George D. Smith paid \$252.50 for another XV century Flemish example, with 17 miniatures. He also gave \$150 for an XV century English example; \$130 for still another XV century French copy, with 7 miniatures; \$107.50 for a third XV century French example, and \$100 for a second XV century Flemish copy. To Dr. Joseph Martini went at \$180 "Homelaeon Evangelium S. Johannis," the first issue of the press of George Lauer, Rome, 1470. Mr. Gabriel Weiss paid \$152 for Julia Frankau's "XVIII Century English Color Prints," London, 1900, one of 60, and \$100 for Thausing's "Albert Durer, La Vie et ses Oeuvres," Paris, 1878.

At the concluding session, Oct. 20, \$1,647.70 was realized, which made the grand total, \$4,797.25. Mr. H. E. Stohr gave \$137.50 for Max Klinger's "Rettungen Ovidischer Oppen" with 13 etchings by the author, and Dr. Joseph Martin, \$30, for Pliny's "Historia Naturalis," Aldus, Venice, 1536-40. Mr. Walter M. Hill of Chicago, paid \$82.50 for a Japanese Illustrated Scroll Mss. "War of the Suns." Mr. Gabriel Weiss secured for \$71, for Dutt and others, "History of India," one of 26 lettered sets. Mr. James F. Drake gave \$60 for a XVI century vellum Mss. "Officium Mortuarum."

Cartiano Scarpitta has finished, at his studio, 37 W. 39 St., a bust of Mr. William R. Willcox, the chairman of the Republican National Committee.

There are faint signs of a revival of interest in Paris art sales, but no marked activity can be expected in this field for some weeks to come. A canvas of large proportions by Cézanne, "The Path in the Forest," was recently adjudged at the Hôtel Drouot at \$3,960. It was bought by a dealer. It has been part of the stock of a German merchant, and had been legally sequestered. In the judicial order authorizing its sale, it was valued at less than \$2,000.

Mme. Martha Phillips, wife of J. Campbell Phillips, made a successful debut as a concert singer at Aeolian Hall, Oct. 20.

NOTES OF ART AND ARTISTS.

The French and Belgian pictures and sculptures, which were at the Pana-Pacific Exposition, are now on view at the Detroit Museum.

There was a record attendance at the last day of the sculpture exhibition at the Albright Gallery in Buffalo. The visitors numbered 15,547.

The Provincetown, Mass., Art Association is to send out a circuit exhibition, consisting of about 35 oils and 25 wood block prints and etchings.

Guy C. Wiggins, who spent the summer at Gloucester, Mass., where he painted a number of shore pictures and other subjects, returned to his studio, 15 West 67th St., last week.

A group of oils and pastels by Walter Griffin, shown at the Exposition at San Diego during the summer, met with unusual appreciation from visitors. A number were sold. In addition to several recent works the display included some of the oils, part of the group shown at San Francisco.

William C. Whittemore recently returned to his studio in the Y. M. C. A. Building in West 57th St.

Colin Campbell Cooper and Emma Lambert Cooper have recently returned from a prolonged trip to the Pacific Coast and Hawaii. They are settled for the winter in their Gainsborough studio.

John Carlson has had a successful class at his studio at Woodstock during the summer, where he painted a number of landscapes.

The fifth Annual Exhibition of paintings of the Wilmington Society of Fine Arts will open in the new Century Club in that city with a private view on Monday eve., Nov. 6.

John Paulding, of Chicago, is modelling for McPherson, Kan., a bronze equestrian statue of Gen. James B. McPherson, Commander of the Army of the Tennessee, who was killed at the Battle of Atlanta, July 2, 1864.

A large marine by William Ritschel has recently been sold by Miss Josephine Blanch, of San Francisco, to the Museum Association of Sacramento, where it will be hung in the Crocker Gallery.

ESTABLISHED 1900
The Ehrich Galleries
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THE works of the "Old Masters" exclusively are found in our galleries. Notable and rare examples are constantly being acquired by us, making the galleries always a centre of interest to collectors and students of art. Paintings sold by us are exchangeable at any time at full purchase price.

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Paintings Successor to
Rare Objects of Art Henry Reinhardt
MILWAUKEE

COPLEY GALLERY

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EARLY AMERICAN PORTRAITS

A third exhibition of paintings and sculptures by California artists will open Nov. 1 at the Memorial Museum in Golden Gate Park. During the first two displays 67 works were sold.

Theodore Wores has returned to San Francisco from Arizona, with a dozen paintings of Hopi Indians and the Grand Canyon.

Miss Katherine Inness, who for several years past has ably managed the MacDowell Club exhibitions, has recently been appointed Curator and Director of the Montclair, N. J., Art Museum. The directors of this museum are to be congratulated on their choice, for it would be difficult to find a more efficient or better qualified person to fill the post. Her natural tact and unselfish interest in artists (especially the younger ones) made her services of value to MacDowell Club art patrons. And these qualities, combined with experience in the National Arts Club, where she spent some years prior to taking over the management of the MacDowell, will prove of equal value in her new position. Artist exhibitors and visitors of the latter gallery, will greatly miss her interest.

CHICAGO INSTITUTE FALL SHOW.

The autumn exhibition of the Chicago Art Institute opens Nov. 2, and closes Dec. 7. The press view will be on Nov. 1 and Varnishing Day, Nov. 2. The \$1,000 Potter Palmer Prize and gold medal, the Norman W. Harris silver medal and \$500, the Harris bronze medal and \$300, and the Martin B. Cahn prize of \$100 will be again awarded, and there will be purchases by the Friends of American Art. The jury will consist of C. F. Browne, Childe Hassam, L. Kronberg, W. L. Metcalf, R. E. Miller, Lawton Parker, J. T. Pearson, Jr., Frederick C. Hibbard and Nellie V. Walker.

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35 cents a line—minimum 4 lines.

FOR SALE.—An exceptionally handsome, long Paisley shawl, with deep border, in perfect condition. Can be seen at American Art News office. Address K, American Art News Office.

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Italian
Schools.

MR. ARTHUR RUCK of 4 BERKELEY STREET, LONDON, W., is acting as private agent for owners who are obliged by the exigencies of the times to part with their family and historic paintings. He is consequently enabled to place American collectors and Museums in touch with heirloom pictures of unquestionable pedigree.

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*Rare Objects of Art
and Old Masters*

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THE RALSTON GALLERIES

HIGH CLASS PAINTINGS
OF THE EARLY ENGLISH
& BARBIZON SCHOOLS

*Original Etchings
Colored Sporting Prints
& Old English Mezzotints*

567 FIFTH AVENUE—NEW YORK
AT 46th STREET.

CHARLES 718 FIFTH AVENUE
NEW YORK

EXHIBITION of fine old Elizabethan
Jacobean, Queen Anne, Georgian
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